

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



WISTERIA ANCIENT TREE

BY: THE ART
SHERPA

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

PAINT COLOR & MIXING LEGEND:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- I recommend not putting out the entire palette at the beginning, but putting out colors as they are called for in the steps.

MATERIALS:

The Art Sherpa =TAS

- Large Brush (background)
- Cambridge # 12 Hog Round
- Cambridge # 6 Hog Round
- #4 TAS Round
- TAS #1 Monogram Liner
- 16 x 20 Canvas
- T Square Ruler

TECHNIQUES YOU WILL USE:

- How to block in.
- Being painterly and loose.
- Painting a tree.
- Achieving good value.
- Implying flowers.
- Expressive painting strokes.
- Creating dimensionality.



SHERPA'S NOTES:

You are an artist, not a copy machine. YES, you are an artist. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being "new" is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes. Pay attention to the

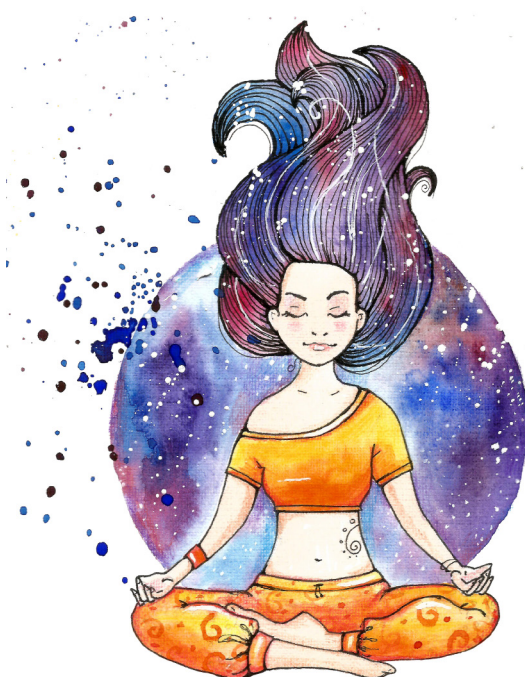
elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it. You can also always go back and review the recorded tutorial in the video library on my website.

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much

easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO		
STEP 1	6:19	BACKGROUND
STEP 2	14:35	FAR FLOWERS
STEP 3	35:20	LIGHT FLOWERS
STEP 4	44:30	BLACK TREE SHAPE
STEP 5	50:24	START THE BARK TWISTS
STEP 6	1:00:16	BARK HIGHLIGHTS
STEP 7	1:10:28	MORE HIGHLIGHTS
STEP 8	1:24:26	FRONT FLOWERS WITH VINES
STEP 9	1:48:40	FRONT FLOWERS FILLED
STEP 10	2:06:07	GREEN LEAVES SIGN

STEP 1 - ARTING WITH YOU

MATERIALS & COLORS FOR STEP:

PB
TW
BIG CUTTING BRUSH

- Paint your canvas with a large cutting brush and allow to dry; repeat. It must be dry and completely cool before proceeding. PB and TW is used for a very very light blue background. To start, mist the canvas to aid the flow on the canvas. Also mist the large cutting brush instead of dipping it in water, to control the amount of water. Then come back over the canvas with TW and brush that vertically across the canvas. Add a smidge PB and very carefully, with a cross hatch stroke, put in a little blue sky. More PB as you come down, just brushing that through, criss crossing; not covering the entire canvas
- Dry
- If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.

Heat Talk - you guys know the drill.

- Acrylic paint likes to stick to acrylic paint so come back with PB TW, just another layer, it adds another dimension, still scruffily cross-hatching in that color. You want a slight variance in places, and the canvas should still peek through in places. This is a great start to work from. Diffused color in the sky means you don't really need to worry about where the light is coming from.
- Dry.
- Realize that there are going to be bumps that affect you everyday and you will not feel completely blissful every moment of every painting. Today has been a hard day for me but I know that by the time we get through today's tutorial, I will have had a great experience because I am arting with you.



STEP 2 - BUILDING A FIRM FOUNDATION

MATERIALS & COLORS FOR STEP:

**PB, DP, BS, MB, TW
CAMBRIDGE #6 -
ROUND HOG
CAMBRIDGE #12 -
ROUND HOG**

**Demonstration & Practice:
OPTIONAL: Cats Tongue #8,
Textura #20 Bright, Cam-
bridge #8 Round Hog**

- I am using a Cambridge #6 Round hog, you could also use a different round if you prefer. Using BS and MB, mark the canvas at 5" and 12". Then just draw in the tree outline, following the reference below. Sketch everything in loosely, because we will be playing with it as we go. By loosely painting in the trunk, I can leave a lot of space for those trunk colors.
- Switch to the Cambridge #12 Round hog, Using TW and DP to make a very light purple, stroke in little upward dashes on the right side, starting near the bottom of the canvas and coming up. Piecing together more delicate tips and varying the purple colors. DP over the PB background is just a magical color. You could do with this with a Cat's Tongue or filbert. The stroke is in you, not in the brush.
- Art Sherpa demonstration of brushes.

- We are using this technique all the way through the right side of this canvas. Just beautiful cascades of wisteria. You can also use a bright for this. Demonstration of a #20 Textura bright.
- If using a square brush, you would apply the paint with the corner of the brush.
- These are distant, far away leaves. There will be very saturated, front flowers on top. So, these are laying down the foundation that we will build from. As light comes through them, toward the top, the amount of purple in the blossoms will be less.

Art Sherpa Tip - In the video at this point I was holding my long handled brush incorrectly. I was holding it close to the ferrule and that position is usually recommended when working flat on the table. When at the easel, your hand should be far back on the handle of the brush. In paintings, we can edit at the last minute.

- Start adding darker and lighter value petals here and there. You are creating balance here. You can kind of start imagining where the layers will be, allowing size and value of the blossoms in the underpainting to be seen. At the bottom, you would have smaller blossoms that get bigger as they go up the tendril.
- As is right, so is left - at least in this painting. So now onto the left side of the trunk, which is a much smaller area, but we don't want it to feel left out. Varying value and size throughout.
- If your brush is starting to drag, rinse it out and reload.



STEP 3 – THE ART EQUIVALENCE OF THE BEND & SNAP

MATERIALS & COLORS FOR STEP:

PB
TW
CAMBRIDGE #12
ROUND HOG

- Using a #12 Cambridge work in some PB and TW. Use this very light color mix to start adding some light colors peaking through, over some of the first layer on the right. Based on my experience, this is important because wisteria can have such sparkling areas. Add some PB in places, but keep it very light. Could have done this with the liners and frosted tips that we demoed in the Saivre Faire interview, but didn't think of it until after I'd already planned it out. You're just trying to get the glittering white in here because we would miss it if it wasn't there. It also sets the stage for the saturated purple that will be layered on top. Just keeping the feeling of flowers here using the hog brush. The layers in this painting take it out of the mundane and put it into the sublime.
- Be random, don't clone. The touch, pull, stroke is my very, very favorite paint stroke.

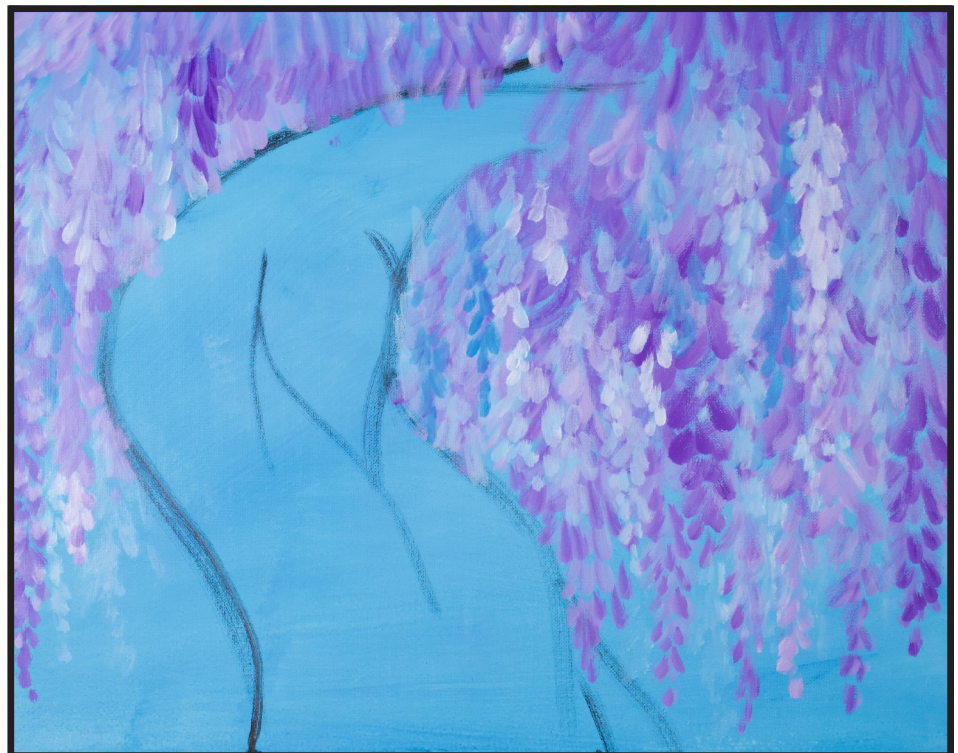
John: Always reminds me of "Legally Blond

Cinnamon: The Bend and Snap? Yep, it comes back with a 90% effective rating in creating flowers.

I walk away, when I touch and pull

The COVID HIT ON THE YEAR - You'll know the tune as soon as you start.

"These bed slippers are made for walking, and that's just what they'll do, all the way over to that zoom call where I'm talking with you."



STEP 4 - A BIT OF NOXIOUS NOTHING

MATERIALS & COLORS FOR STEP:

BS

MB

**CAMBRIDGE #12 -
HOG**

- With the #12 Cambridge mix BS and MB and start painting in the trunk of the tree. Trunks do trunk things. Bring some of it out to show that maybe a little branch that is a bit bumpy. We will cover some of it with leaves, so we are just adding some definition here.
- This is just a brown bit of noxious nothing that will turn into the purtiest tree you have ever seen. Reapply if you need to.

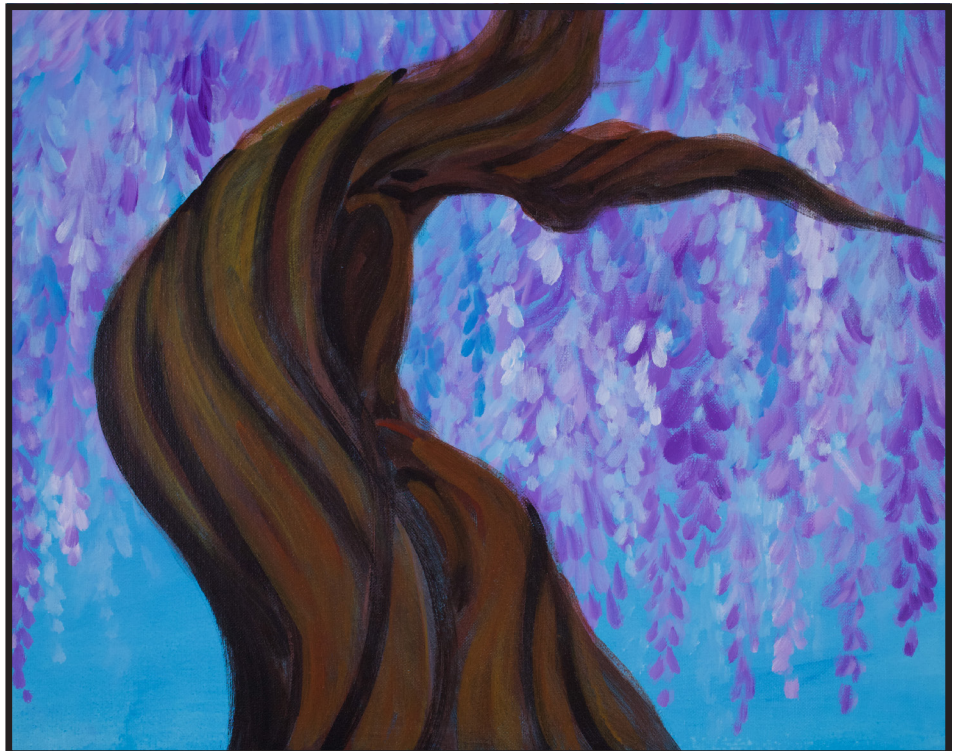


STEP 5 - COME ON BABY, LET'S DO THE TWIST

MATERIALS & COLORS FOR STEP:

UB
PB
DP
MB
BS
NYL
CYM
PG
CAMBRIDGE #12
HOG

- Using the Black brown mixed with some white and a # 12 Cambridge, I start adding the twisting lines that make up the foundation network of a wisteria bush.
- Come on baby, let's do the twist.
- I use some BS and MB and dry brush in the directionality of the trunk. Finding value and shape and helping me exaggerate far beyond what nature can offer me. Maybe my tree trunk has a "hidey hole"
- CYM and BS to start adding highlights on some of that twisty bark; just finding our twists right now. Where does the trunk go when it hides behind those beautiful flowers.



STEP 6 - THE TRUTH ABOUT BARK

MATERIALS & COLORS FOR STEP:

CYM

UB

BS

TW

**CAMBRIDGE #12 -
ROUND HOG**

- The dark undervalues are peeking through - the tree's got dimensionality, dimensionality. The dry brushing and the length of the strokes, short and long, they all contribute. I take my PG and CYM and a little BS and dry brush in some moss.

- Bark is a living thing, things live on and in bark. It is very multi-tonal, some has moss, some has been scratched by animals, it has a lot of personality. We are still using the #12 Cambridge because sometimes I just want to paint an entire painting with a big brush. You could use a number of brushes if you don't have this brush, but I do recommend a hog, if possible.
- BS and UB make the nicest weathered gray. Add a little TW and begin to make little strokes, sometimes more blue, sometimes more brown, sometimes more white. We are kind of accessorizing these twisting vines. And if you go too far, just say to yourself, "STOP BARKING".
- This brush is not a precision instrument, it looks like it was stuck in an electric socket, many brushes would work very well, I'm just happy with it..



STEP 7 - GETTING INTO THE TWISTIES

MATERIALS & COLORS FOR STEP:

CYM

NYL

PG

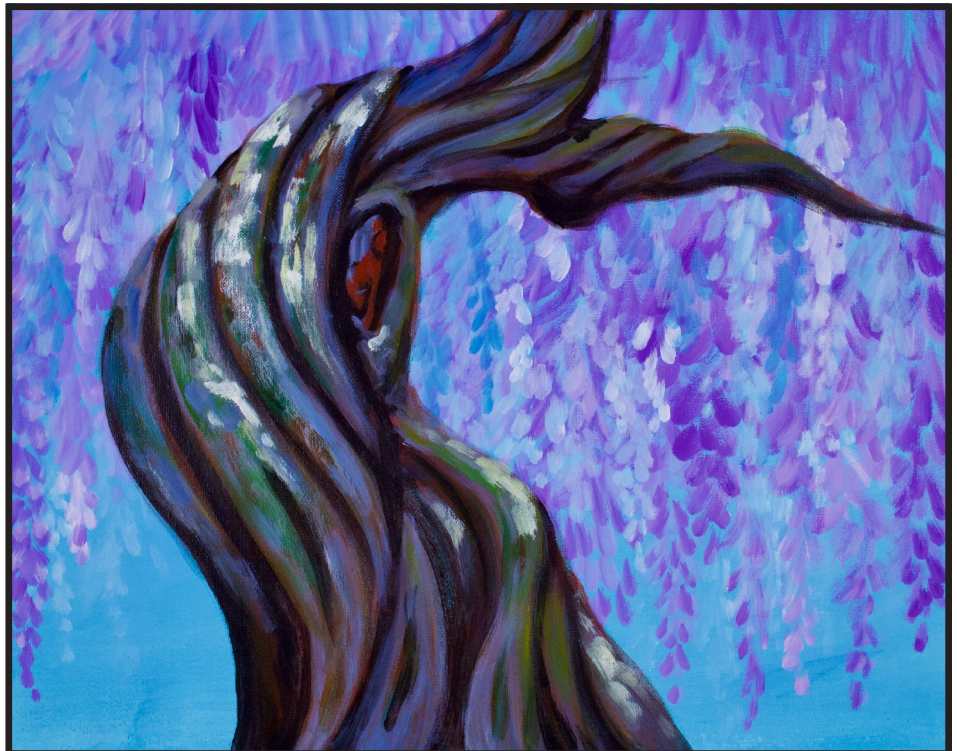
BS

MB

TW

**CAMBRIDGE #12 -
ROUND HOG**

- Take MB with a twitch of BS and begin to speak to the hidey hole and a few of the dark spaces on the tree trunk using the toe of my brush. I come back in with the gray mix and bits of BS to just accentuate that little hidey hole. Add some CYM and TW to the gray mix for some highlights. Reflecting the beauty of nature. Mixing in some NYL and TW to that CYM, PG and BS mix from earlier, and using that to show where the light might be hitting the tree from above.



STEP 8 - FRONT FLOWERS WITH VINES

MATERIALS & COLORS FOR STEP:

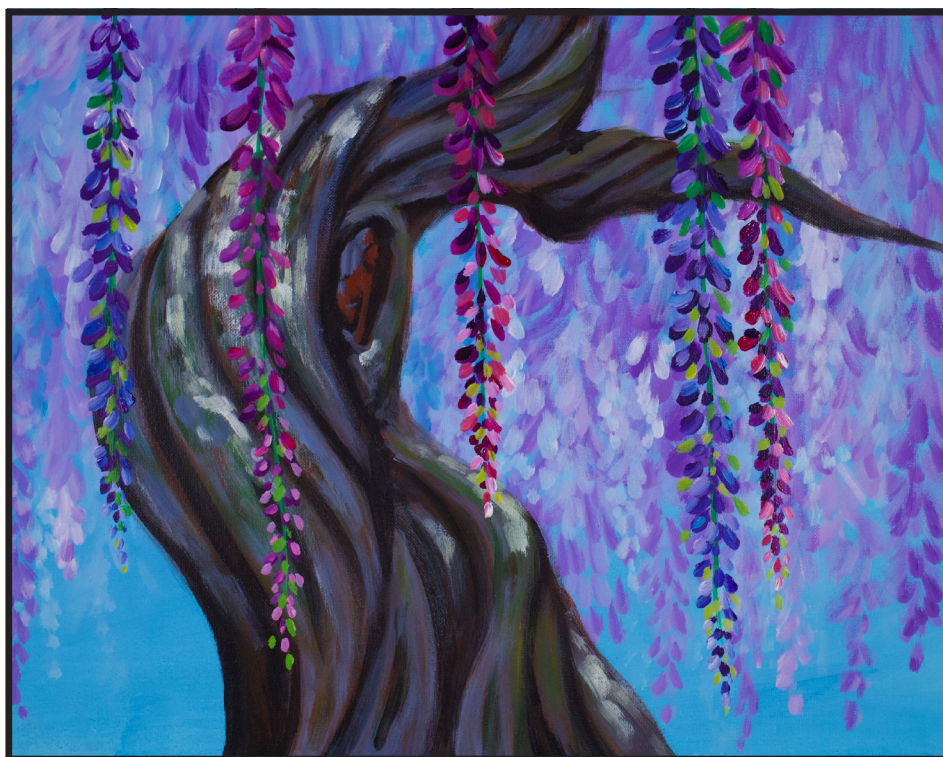
QM
CYM
PB
UB
NYL
PG
DP
TW

TAS #4 ROUND CAMBRIDGE #6 HOG - ROUND

- I changed brushes to a TAS #4 Round. Using PG and CYM I make a few varied in length tendrils coming down from the top of the canvas. As you do. I want them to be visible on the canvas. I have four and I'm happy with that. No wait, I'll add another one. Nature does not discriminate, some on the right, some on the left. Once you start going over the tree, add more CYM and TW to make the vines more visible.
- #6 Cambridge for more detail. Using QM, DP and TW start adding little wisteria blossoms along the first tendril. Pressing harder as you go up, varying the color blend and making the blossoms bigger as you move up. Go all the way to the top of the canvas. Use QM, TW and NYL to highlight a few of these blossoms.

We don't want boring, boring does not play to our advantage, we want to attract the eye. Add some QM on your dirty brush to highlight those same blossoms a bit here and there. It is on point when some of the green tendril is peeking through.

- Continue this process on all of the remaining tendrils. These are our focal points, the source of most of the personality. Maybe one of the tendrils has more purple to it; maybe one of them has more pink to it. Loosely mix DP, TW and UB on one of the tendrils. This is the "What Dreams May Come" part. You could also grab some PB into the mix. More white here and there. Mix in some CYM, PG and TW and add that to some places on the tendrils. This yellow-green is a contrast to the purple so where it is, it will pop the purples. Continuing to use the touch pull stroke, (it is still my favorite) I continue mixing blues and white to highlight the purple blossoms. Layering and creating personality. Light colors in some places, dark in others. You want to keep your colors varied,
- Change out your water.
- You could add a fairy face in this tree. I'd put it where the knot is.





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STEP 9 – FRONT FLOWERS FILLED

MATERIALS & COLORS FOR STEP:

QM

DP

TW

**CAMBRIDGE #12 -
ROUND HOG**

John - A community Member says this tree is just dripping with magical flowers. Must be like coffee in the morning!

- Still using the #12 Cambridge Round and DP with a bit of TW start adding random mid-ground darker background petals. They are less focused, the backup singers with the cool choreography; but much more petally. Add TW for highlights. Step back from time to time and see if you're happy before you go on. I'm adding another unfocused grouping right next to it, varying colors, sizes, etc. using a little QM and DP adding some unfocused areas with that mix. Still soft, but more vibrant in color than the background blossoms. Take care to preserve your tree and your focal flowers. I found some Pepto Bismol pink in my mixes and added a grouping with that. I also added some blues and purples. I did the left area first, then rinsed out, and came over to the right side just after the first focal tendril. I'm going to be more precious on this side so as not to paint out all my beautiful tree work.

- Refresh any paints that you need. Keep filling in the canvas, preserving the branch and tree as much as you want. Highlight where you need to, darken where darkness exists in your wisteria world.
- Dry



STEP 10 – FINAL GREEN POPS

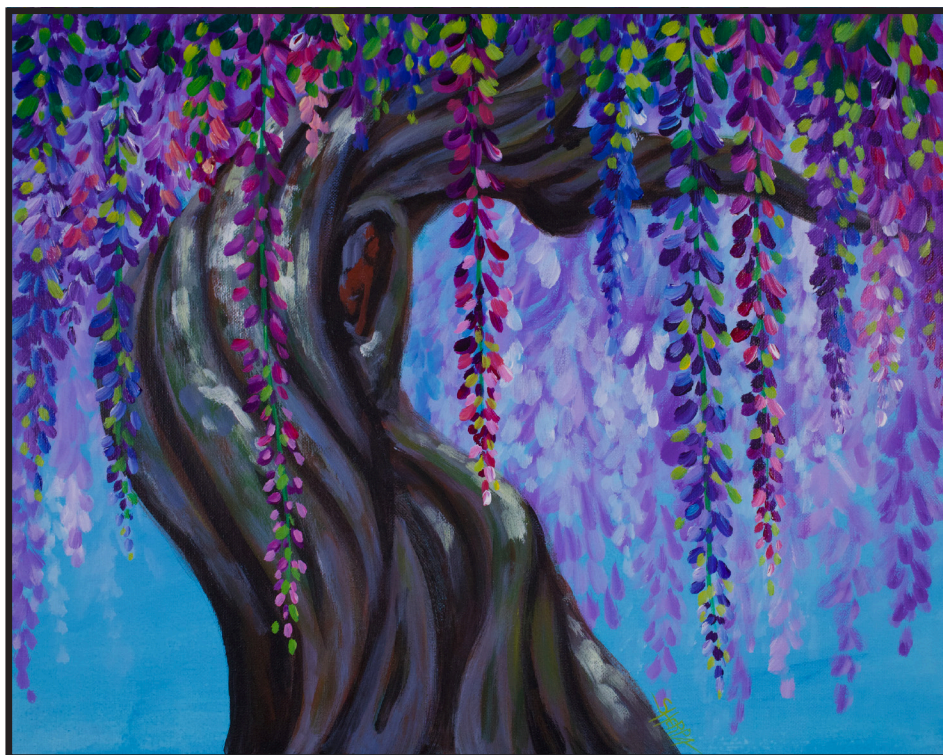
MATERIALS & COLORS FOR STEP:

CYM

PG

**CAMBRIDGE #12 -
ROUND HOG**

- Most of these purple and pink colors are in harmony and won't gray out each other, so I wanted to make the green a separate step to prevent this graying out. Using CYM and a little PG and tuck in some greenery where it lives in your world. Turn your canvas if you need to so that you don't hurt yourself by doing untested art yoga.
- Sign with a harmonious color, I used the yellow-green mix.



RESOURCES:

- The best resource for this book is the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative.



I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.

- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISHED PIECE?

As an artist, and, yes, you are an artist, because you have created a painting. There's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting. But it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and

hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

Acrylic needs to breathe so its best to frame without glass. If you do wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, no detail is required.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

This is where you use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

When you create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Glazing is taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how the pigment is made. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

GRIDDING

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. I really enjoy the gridding method because it allows you to dip your toe into drawing without being in the deep end of Drawing pool day one.

In this book the gridding method has been worked out for you. Everything is based on a one-inch Square grid. Everything is of equal ratio.

On your 8 by 8 canvas you will make a mark using your chalk tool and a t square ruler at every inch point using the guide draw lines horizontally and vertically this way. The t-square will help ensure that your lines are straight.

- After your greatest place on the canvas the top row of squares 1 through 8 from left to right.
- The number the left row of squares number 1 through 8 from top to bottom.

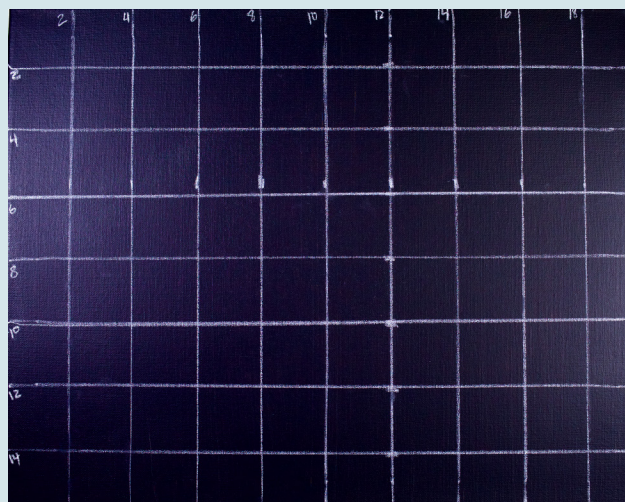
- Find the first row that the contour line of your image enters and exits. duplicate only what you see in that one single Square.
- Continue through the entire image Square by square transferring the contour lines of the subject with chalk on your canvas.
- When you have duplicated the subject from your reference to your canvas you will be done.

In our step-by-step chapters you can check your work against Step 1 example in each chapter. You can remove chalk easily by taking a soft brush and getting a damp with clean water. Gently brush over the lines you wish to remove and they will lift

To do the grid your canvas must be dry and its advisable that it is also cool. You can use chalk that is wax or oil free. It must be pure chalk. In this book I'm using a dritz fabric marking tool. I like this tool because it does Fine Lines easily and removes well from the canvas. There are chalk pencils or you could use chalkboard chalk. While I will always share with you the tools and equipment that I'm using you are welcome to deviate from that anytime you feel is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself Unsure go back and check to make sure that the square you're marking on two matches the square in your reference. After you master this method you'll be able to use gridding to transfer any image from a reference to your canvas.

If you want to do a different size There's a lot of great resources out there that involves math about how to scale. I have decided to skip the math because we're already painting every day for 30 days and that's enough to worry about . Also I don't teach math for a many good reasons I could count them all for you but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. If you're choosing to paint different sizes then we're utilizing in this book I highly recommend finding one of those formulas and mastering it. Short of that a buy canvases 8 x 8 canvas for your 8x 8 grid.



LAYERING

This is a very important part of acrylic painting. It can be hard for new artists to understand because it's used in so many different ways. you can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. What I mean by that is you remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, We need to layer the paint. Once you embrace this thinking the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

This is when you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. it has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together we're both colors are still evident in the mix and brush stroke.

PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

- Paint Tight - hide brush strokes, reproduce like in a photograph.
- Painterly - color and line and form and texture forms the image.

S STROKES

Being able to create compound curves as strokes is a very important technique in painting. Most of the natural world will require your ability to execute it as stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SKIN TONES

Skin tones do take a bit of practice. I highly suggest using practice paper or canvas paper and mixing several values of different skin tones with your colors plus white and black. You will find very quickly that with just a few colors you can get a wide range of skin tone. For more info, see the Master 3 Color Blending Guide.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THE TRACING METHOD



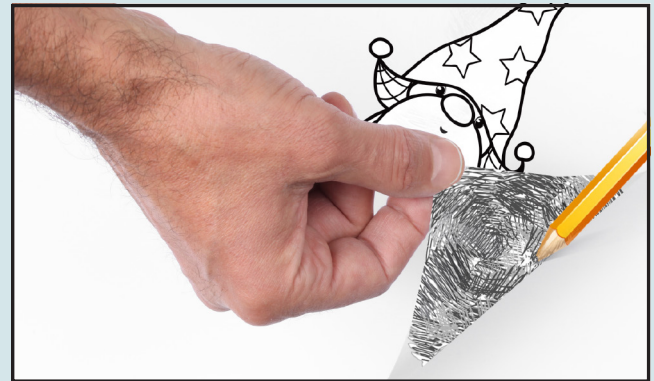
Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

Rub the back with graphite or use Saral paper and skip this step.

Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.

Hold up to window light to make sure graphite covers all the lines of the subject drawing.

Test your Saral paper to make sure the color you are using is going to show on the canvas.



Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium

pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



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THE FOLLOWING ARE HINTS TO HELP YOU HAVE THE BEST SUCCESS WHEN USING SARAL® TRANSFER PAPER.

- On any project, make the lightest transfer line you can see so it will be easy to erase or remove if you decide to change the transfer line.
- To help avoid smudging, wipe a new, unused sheet of Saral Transfer Paper lightly with a tissue to remove any excess coating or dust.
- When using Saral Transfer Paper, avoid smudging with the palm of your hand by placing the transfer paper on your surface and securing it with tape or with your fingertips (not the palm of your hand).
- To remove smudging, try a large eraser and lightly rub over the smudge. This will work most of the time. You can also remove a smudge with the rubbing alcohol found in your medicine cabinet (isopropyl) and a cotton swab. Be sure to test the alcohol on your project in a small, less important, section or corner first to make sure the alcohol won't ruin your surface or painted surface.
- On watercolor paper, make the lightest, thinnest transfer line possible that you can see. It will erase if you have not painted over it. However, be sure to erase very lightly and only on the transfer line to avoid breaking the small fibers in water color paper.
- On watercolor paper, be sure to use the lightest, thinnest transfer line so it won't show too much through water color paint transparent washes.
- Saral Transfer Paper transfer lines will wash out of fabrics. However, it will brush off of some fabrics (e.g., t-shirt cotton, depending on color) try rubbing lightly with your hand.

- From www.saralpaper.com

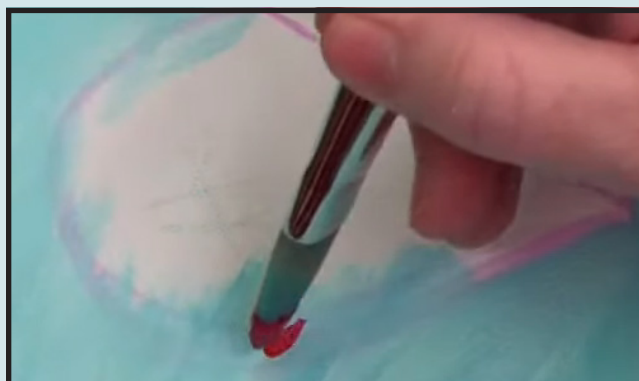


THOROUGHLY MIXED

Taking two colors and thoroughly incorporating them so they make a smooth even secondary color with no sign of the two colors used to create it.

THE TOUCH PULL STROKE

This brushstroke is used a lot for making leaves and flowers because it's basic shape will look like a tapered dew drop. I prefer using a TAS #4 Round or a TAS #8 Cat's Tongue to create this stroke but I can also get a very good effect with a basic filbert brush. The trick to the touch pull stroke is the brush pressure. You want to begin the brushstroke on the toe of the brush with very light pressure. As you pull through the stroke, you will lightly increase the pressure releasing at the very end. I very much like keeping the paint on the top of the brush as well.



TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition. This is always useful.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

ACRYLIC COLOR BLOGS

ZINC WHITE



- What acrylic paint companies have this color? Amsterdam, Golden Artist Colors, Soho Urban, Liquitex, M. Graham, Artist's Acrylics, Holbein, Windsor and Newton, Vallejo
- What are the price ranges? \$2- \$11.
- What is the pigment number for this color: PW4.
- Is this color Cool or Warm compared to Titanium White: neutral warm.
- Blurb about the history of this color: Zinc white is zinc oxide with the formula ZnO and used by Vincent Van Gogh.
- Mixing White or Tinting White is an exchange for this color

NAPLES YELLOW LIGHT



- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.
- Nickel Titanium Yellow (PY 53) is opaque and has a low tinting strength. Because it's not overpowering, it can be controlled easily.
- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint... Naples Yellow Light.

YOU CAN SUBSTITUTE ANY OF THESE COOL (GREEN) BIAS YELLOWS, PICK ONE!

- Hansa Yellow light
- Cadmium Yellow Light
- Cadmium Yellow Pale Hue
- Lemon Yellow
- Bismuth Vanadate
- Yellow Azo Light
- Benzimidazolone Yellow Light

BELOW IS A LIST OF PAINT COMPANIES THAT CARRY THIS EXACT COLOR OR A SUITABLE HUE. AS THIS IS THE HARDEST COLOR TO FIND, FEEL FREE TO USE A SUBSTITUTE FROM THE COLORS LISTED BELOW:

- Acrylique by Sennelier - Naples Yellow Light
- Abstract Acrylic Paint by Sennelier - Naples Yellow Light
- Amsterdam Acrylic Paint made by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney: Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics - Titanate Yellow
- Pébéo Studio Fine Acrylic - Naples Yellow Hue 100 ml
- Cranfield Acrylics - Primrose Yellow is like Py53
- AV Vallejo Acrylic -Titanium Yellow is like Py53



COLOR SWATCH CHART

- Since we will be using the 2021 palette the entire year, I recommend that you create a more permanent swatch page for just skin tones and that you write the mix combination under each swatch to serve as a road map on future paintings. The artist, weather conditions, amount of water, and brand of paint being used influences the color achieved by mixes so it's important to know how your paint is going to react for you.
- As with all things in art, the more practice you get, the more successful you will be.
- Video is here:
<https://www.youtube.com/watch?v=xNLH2byzCLc>

BENEFITS OF A TINT TONE SHADE CHART:

- Save money.
- Understand my color and color in general.
- See values.
- Prevent confusion and frustration and feelings of failure.
- Save time.
- Paint with confidence.

MATERIALS NEEDED FOR THIS PROJECT:

- A surface to paint on. You can use any surface suitable to your paint to make a color chart.
- Your selected palette of paints.
- A T-Square ruler.
- A sharp edge brush. I like a ½" or smaller angle brush.
- A couple hours, or more, depending on how tidy you are and how many coats of paint you need.
- Vocabulary needed for this project

VOCABULARY YOU NEED TO KNOW:

- **HUE:** Refers to the underlying color family of yellow, orange, red, violet, blue or green.
- **COLOR:** Encompasses all hues; white, black, tints, tones, and shades.
- **TINT:** Simply means to add white to a color -(not to be confused with tinting strength of pigment which refers to how strongly one color can influence another color).

EXCEPT when you say Tinting strength



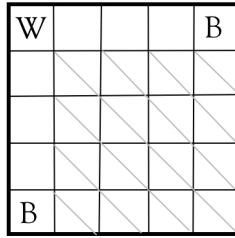
- **-tone:** When you add gray to a color. This can be done by adding pre mixed gray or by first adding white to a color and then adding black or vice versa.
- **SHADE:** Adding black to a color.
- **VALUE:** How light or dark something is.
- **COLOR PALLET:** Specific colors an artist plans to use.



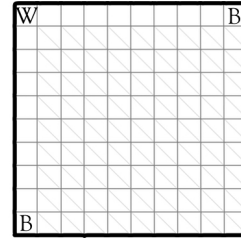
COLOR CHART

A SQUARE CANVAS THE HEIGHT AND WIDTH OF WHICH IS THE NUMBER OF PAINT COLORS YOU WILL BE USING

5x5



Including Black and White



10x10



5

10



1. I create a color chart with 1" squares times the number of colors I am using.
2. The corner top left is always the color white.
3. Lower left and upper right are always black.
4. Draw the horizontal and vertical rows using a T-square or ruler.
5. Leave the outer left and upper right as indicated above.

Measure a grid of one inch Squares

The number of Squares will be the number of colors in your pallet including black and white - I will demo 10

ADD DIAGONAL LINES FROM THE UPPER LEFT TO LOWER RIGHT
LEAVING OUT THE OUTER ROWS AT
THE LEFT SIDE AND THE TOP



TIP: USE A T-SQUARE TO MAKE YOUR LINES EASIER TO DRAW

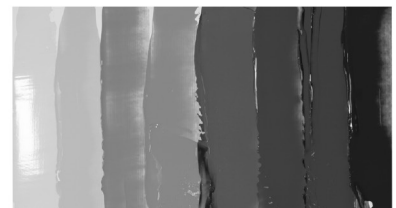


I organized my paints by value. Again, value is how light or dark it is on the grayscale. Understanding value is the number one thing you can do to improve your paintings. I used my photo editing software to desaturate the color to see the value.



VALUE: DESCRIBES
HOW
LIGHT OR DARK
SOMETHING IS

SOMETIMES VALUE
CAN BE HARD TO SEE
IN COLORS

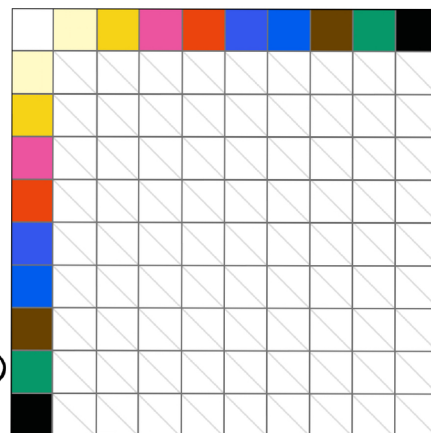
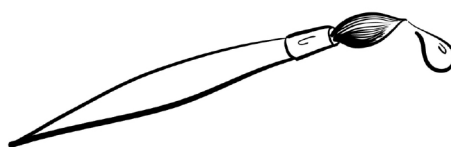


EASY IN GRAYSCALE

APPLY YOUR PALETTE

- Paint in the outer rows first.
- Two coats of each color in each box.
- Dry between coats
- Start with white paint, your lightest value, in the top row, from right to left, and finishing with black, as shown below.
- Repeat from top to bottom, white is already there, so start with the color in the second box on the top row and proceed down the horizontal first row.
- For the entire process, wash your brush out when you change colors and change your water often.

Paint the Outer top and Left Squares with pure paint
It can take two coats
Yes even the white square

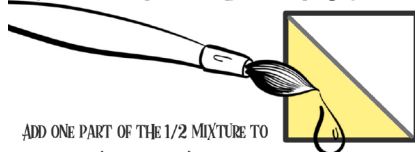


CREATING THE DIAGONAL ROWS

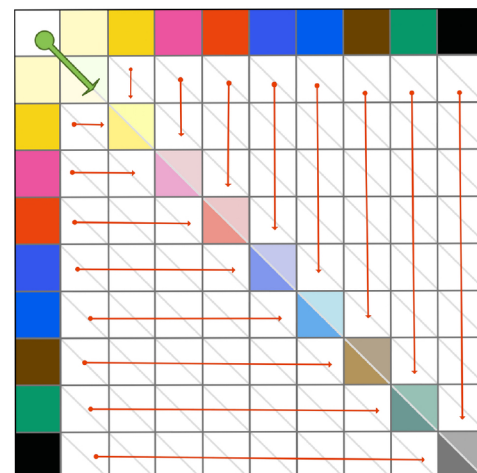
- Starting with your lightest hue, in this case pale yellow, mix one part of each color to one part of white paint.
- Paint the bottom half of the square with this 1 to 1 mixture
- Take one part of the bottom square mixture, that you mixed in the bullet above, and add one part of white again. Take this lighter value and paint the top half of the square with that color.
- Repeat for each color in your pallet all the way across and down to the last square. See the reference below: it's kind of line playing bingo, isn't it?

THE DIAGONAL ROW

MIX 1 PART WHITE TO ONE PART COLOR
 AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE 1/2 MIXTURE TO
 ANOTHER WHOLE PART WHITE
 FILL ON THE UPPER HALF OF THE TRIANGLE



THE FIRST ROW OF COLOR

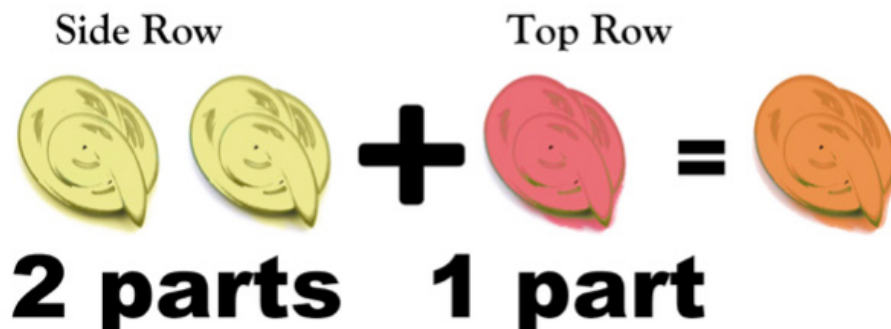
I call this row "1" BECAUSE it is the first mix of the horizontal row and the vertical row of colors.

- STARTING FROM right to left, beginning at the first square

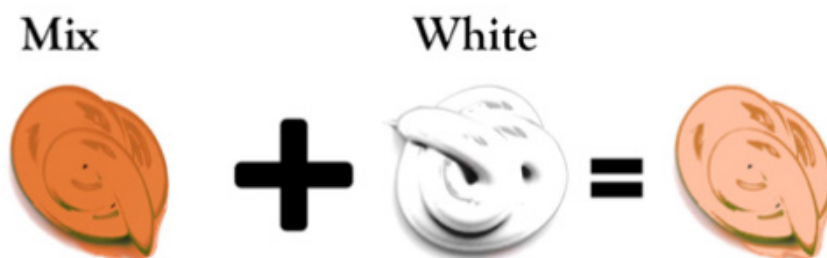
- Paint this mix into the lower half of the diagonal
- Add one part of the mix to one part of white to tint your mixture and paint this into the top half of the square.

- Mix 2 parts of the left row color to ½ part of your black. This is your shade color and paint that is in the bottom of the square.
- Mix 1 part of your shade color to one part of your white. This is your tone color. Paint it on the top of the black horizontal row square.

- Mix 2 parts of the left horizontal color (pale yellow) to one part of the first row (vertical) of color (except for the black row.)



- Do this UNTIL you get to the black square at the top right.



- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

FIRST HORIZONTAL ROW

MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW

1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1 part	1/2 part
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
2 parts										
1 part										

THE SECOND ROW OF COLOR:

- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

2ND HORIZONTAL ROW

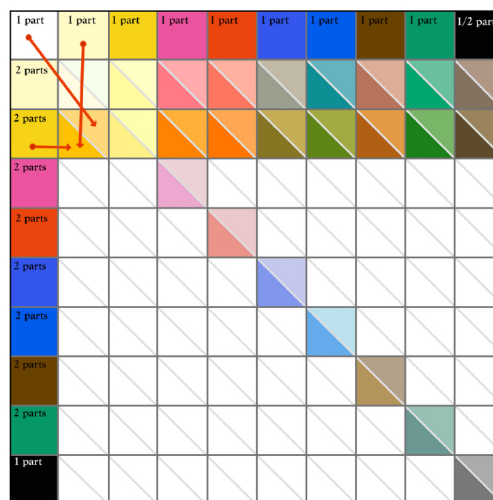
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE THIRD ROW OF COLOR:

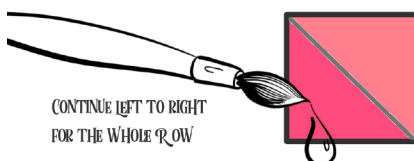
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

3RD HORIZONTAL ROW

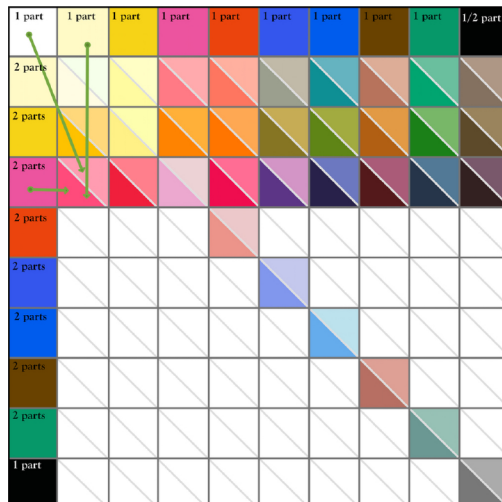
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE FOURTH ROW OF COLOR:

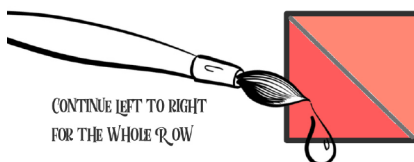
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

4TH HORIZONTAL ROW

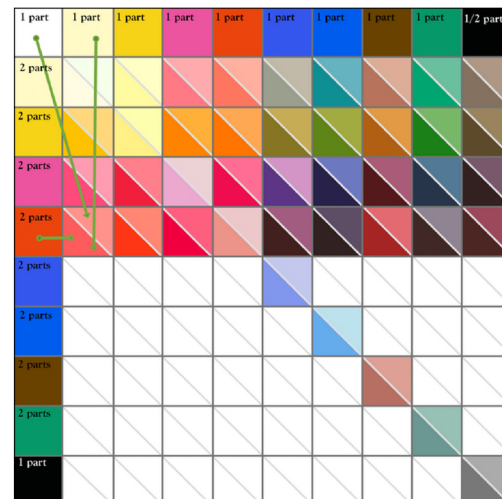
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE FIFTH ROW OF COLOR:

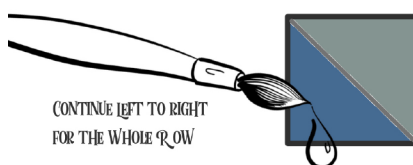
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

5TH HORIZONTAL ROW

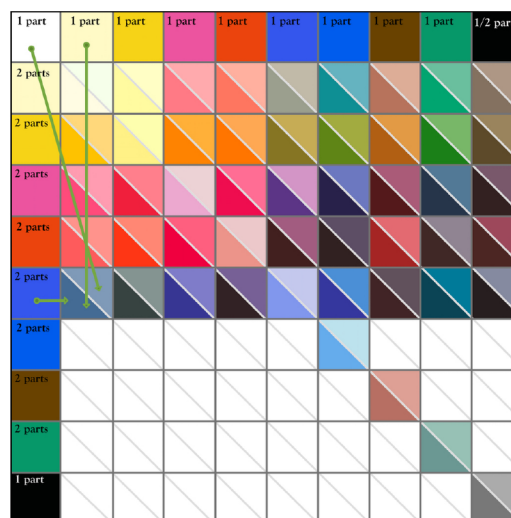
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW

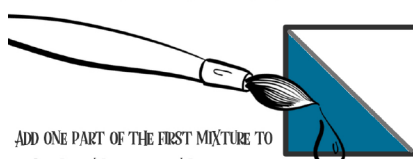


THE SIXTH ROW OF COLOR:

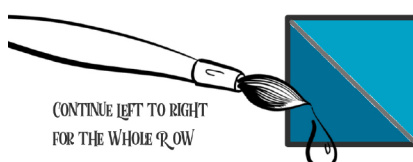
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

6TH HORIZONTAL ROW

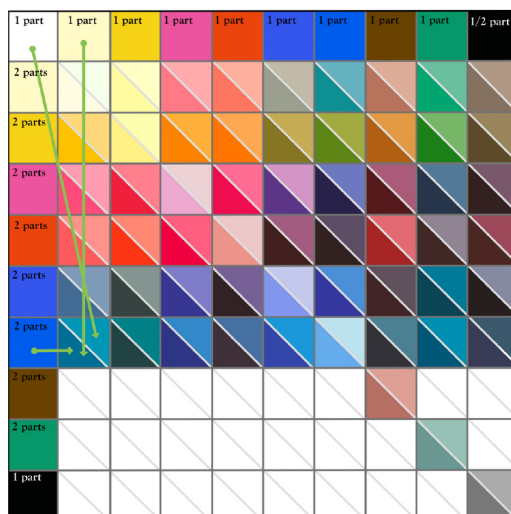
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE SEVENTH ROW OF COLOR:

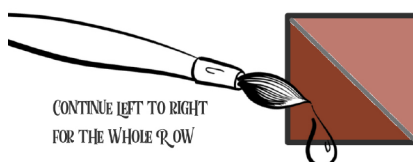
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

7TH HORIZONTAL ROW

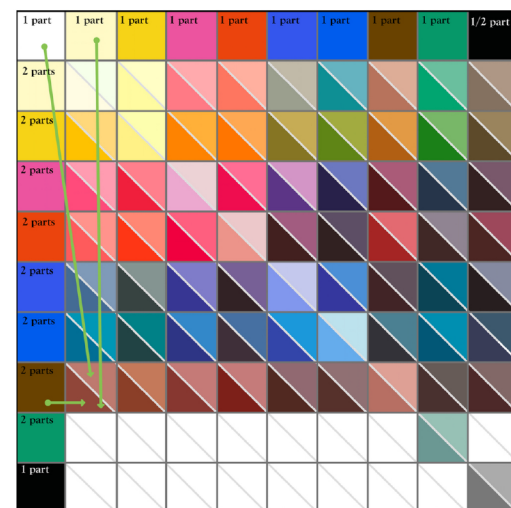
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE EIGHTH ROW OF COLOR:

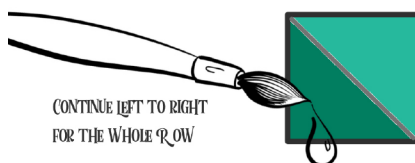
- Get a clean brush or WASH your brush, replenish any paint you need to and change water.

8TH HORIZONTAL ROW

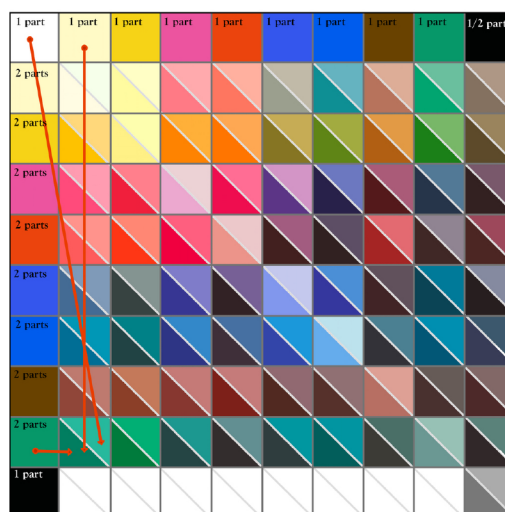
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



THE NINTH BOTTOM BLACK VERTICAL ROW:

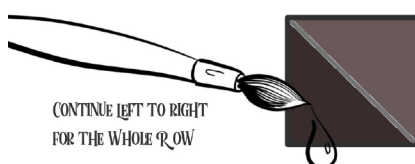
- Because of the overpowering nature of black, use one part instead of two parts.

9TH HORIZONTAL ROW

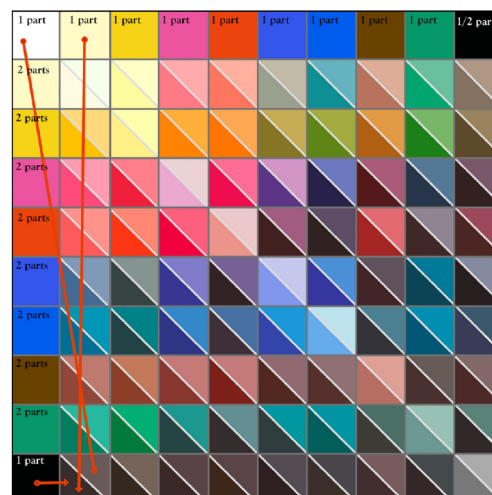
MIX 2 PARTS OF THE LEFT ROW COLOR
TO ONE PART OF THE TOP ROW COLOR
AND FILL IN THE LOWER HALF OF THE TRIANGLE



ADD ONE PART OF THE FIRST MIXTURE TO
ANOTHER WHOLE PART WHITE
FILL IN THE UPPER HALF OF THE TRIANGLE



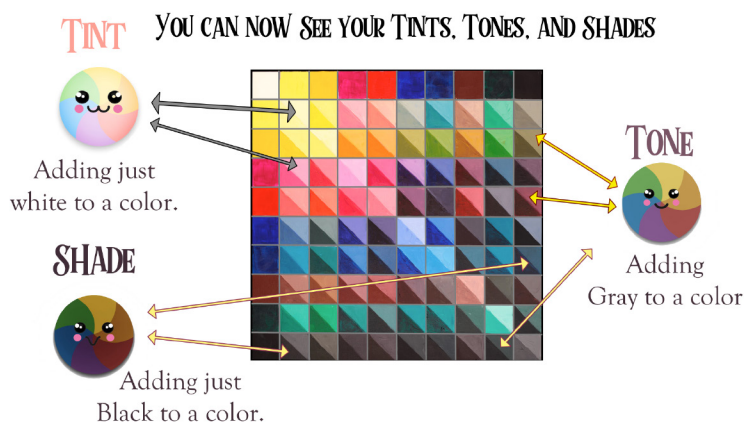
CONTINUE LEFT TO RIGHT
FOR THE WHOLE ROW



HOW TO USE A COLOR CHART:

- Look at your chart and find the pure pigment color. Follow it straight up and to the left to determine what colors were used in the mix. Now you know how to create EVERY color on the chart BUT and you've learned some other cool things.

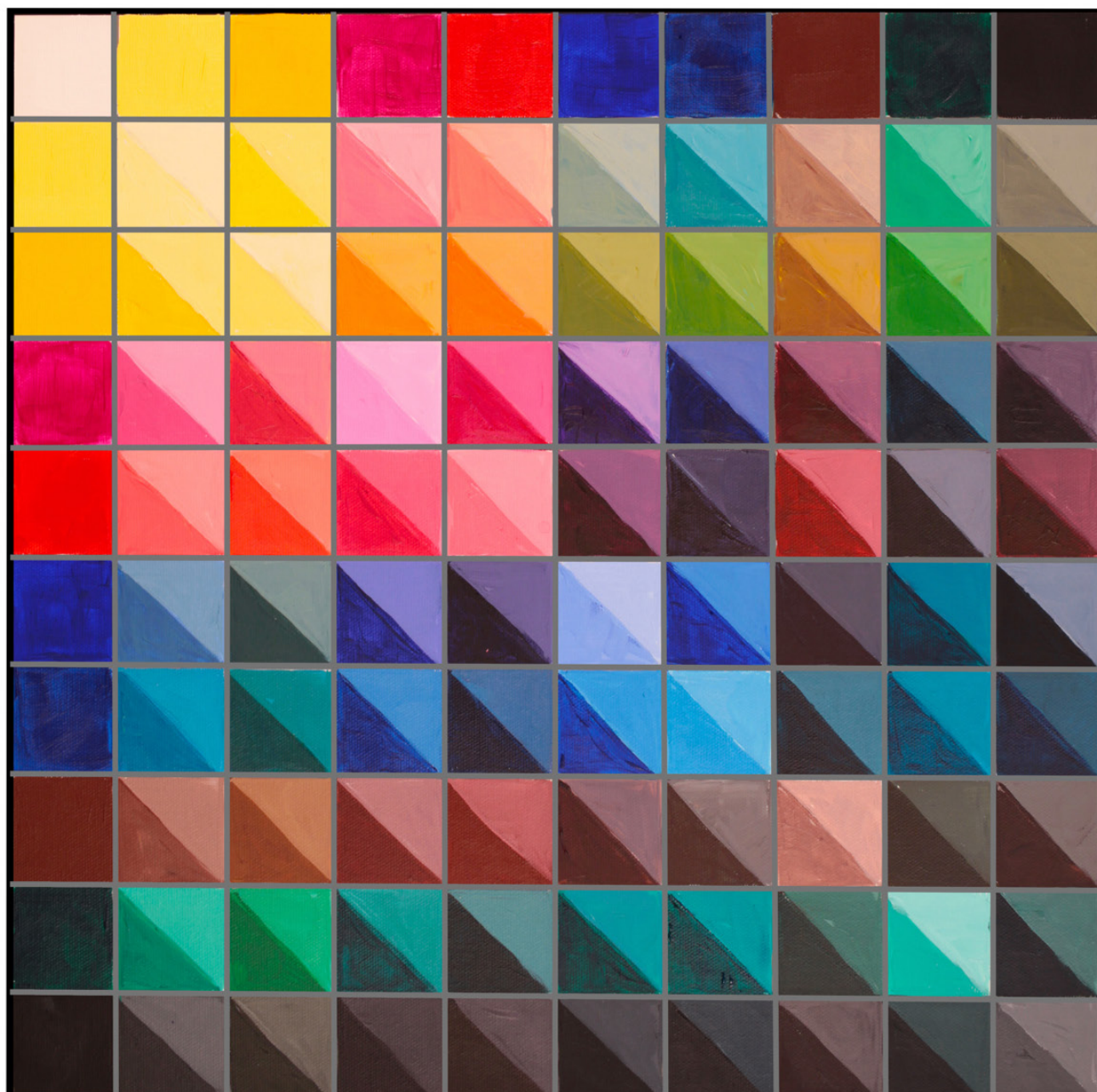
- You know the value of all of your color mixes.
- This will let you paint objects like green on green and still keep an interesting value! Having trouble seeing the value past the color...CHECK this out.



IF YOU ENJOYED THIS VIDEO, YOU MIGHT WANT TO CHECK OUT MY
"SPLIT PRIMARY" VIDEO TO LEARN THE HIDDEN SECRET OF GREAT COLOR!



COLOR CHART



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